

THE FABRICATION OF SMOOTH AESTHETIC LIFE SYSTEM IN PERFECT POSITIONAL COMPOSITION OF THE LITERATURE AND ART.

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ABSTRACT- There has been significant work in the last decade on the processing of aesthetic discourse, for modeling two-person extended dialogues, story and text understanding, and extended question answering systems. While there has been important progress in the use of world knowledge in language interpretation, the use of plan-based models of language, models of reference and focus, and models of aesthetic discourse structure itself, work in each area has not been related to work in the other areas. No one has determined how subjective processing techniques can be combined to form a fully functional aesthetic discourse system which fabricates pleasant aesthetic life. Some suggestions on the organization of aesthetic discourse have arisen recently, and while showing promise, have not been explored in enough detail for an actual application. This paper proposes that Different from the timelessness and non-spatial nature of scientific and religious activities, aesthetic life as a time horizon should be a base for the spatial composition of specific works, and for the purpose of this pleasant process. This paper intends to elaborate on the particularity, time unconsciousness and perfect positional composition of the literature and art to fabricate smooth aesthetic life with its relationship with science, religion, and morality.

Index Terms - aesthetic life; spatiotemporal ; time horizon; fluency; science; religion

I. INTRODUCTION-

The most remarkable feature of the literary appreciation activity is fluency of time unconsciousness. Under this premise, the holistic composition of the literary and artistic works can be determined. The content of the literary works is time-based and spatial i.e. Spatiotemporal. The different combinations and historical developments between aesthetics, science, religion, and morality have resulted in different states of the "Spatiotemporal" grammar of literature and art, and it is expected to form a new bonanza of literary research.

Establishing the research object and preserving its integrity is the only starting point for the literary theory as a system for the production of logical discourse. As far as aesthetics is concerned, its highest and only research object is aesthetic life; as far as literary theory is concerned, its highest and only research object is the appreciation of literary works. Maintaining theory's integrity means maintaining its original, native state of existence, that is, the original state before reflection and theorization. This native state is The aesthetic life of literary and artistic works which is a pre-emptive, prosperous, emerging, pleasant domain-like time unconsciousness, and this time unconsciousness can only be based on specific literature and art. Moreover, it can only be based on the spatial positional relationship between the factors that make up this literary and artistic work. Aesthetic life as a subjective phenomenon, its ideological function, complex association with other areas of life, etc., all of these characteristics are realized in it and show its original state. All statements of the literary theory system should be reasonable under the above premise. In this respect, it constitutes the "Spatiotemporal" grammar regarding the study of aesthetic life in art and literature. The term "grammar" as used herein is not a "grammar" in the narrow sense of linguistics, but a rule, law, a norm of the subject system that must be followed by literature, art or all knowledge in the world.

Further, a particular aesthetic object produces a particular aesthetic life, and such life only increases when the aesthetic subject focuses attention, consistently on the aesthetic object. Once people have turned their attention away from an aesthetic object, aesthetic life will come to an abrupt end. "Intentionality" is the most fundamental way of constructing an aesthetic life. This means that in the aesthetic life, the absolute self-sufficient, self-reliant aesthetic subject or aesthetic object is impossible. There is always an inseparable relationship between the two. This is the basic premise of this article.

II. RELATIONSHIP BETWEEN AESTHETICS, SCIENCE, RELIGION, AND MORALITY-

So far, mankind has created a variety of meanings or values, and his life is nothing more than the values corresponding to the four major activities of aesthetics, science, religion, and morality. The above basic premise cannot effectively distinguish aesthetic life from scientific activities, religious activities, and moral activities. Because the latter three are active behaviors, the basic composition is also intentional. Therefore, it is necessary to proceed from the fundamental differences that human beings seek for meaning or value, in order to solve the particular problem of the way in which aesthetic life is constituted.

Specifically, the scientific activity is the relationship between man and nature (the person is also natural), in which the objective, general, and universally valid knowledge is explored. The religious activity is the relationship between man and God and is the devout faith on the subjective God whereas moral activity solves the relationship between human and human, between man and himself, and seeks the act of good; and the aesthetic pursuit is the pleasure that one can feel from his/her senses. Of course, in the different cultural, regional and historically developmental states, the above four values have different distributions and combinations, and this distribution and combination will cause differences. From the perspectives of similarity between, aesthetics and moral activities, both have natural connections, coincidences, and closeness, because good deeds also give people physical and mental pleasure. Relationship between Aesthetics, scientific activities and religious activities are fundamentally different. In scientific activities, in order to maintain the objective and neutral knowledge, it is necessary to eliminate the penetration of emotional factors such as emotions, feelings, dreams, and desires. In religious activities, God is eternal, and this should not change with the changes in believers' various perceptual factors. Therefore, the origin of purely objective science or purely subjective religion or and the aesthetic and moral obsession with different objects, form a sharp contrast. The differences, in the way in which aesthetic, scientific, moral, and religious activities are structured, are closely related to their differences in meaning and value.

In concrete terms, scientific activities must always maintain the abstract, objective and universal validity of knowledge. To this end, scientists must always maintain the independence of scientific knowledge and scientific laws. On the other hand, the psychological activities and feelings of scientists in themselves are also in the process of continuous change. Among them, this kind of time factor change belonging to the subject cannot penetrate into the objective knowledge, it can be said that objective knowledge is timeless. We have no way to say that the result of $2 + 2$ that is "4" itself is continuous, changing, and always. This kind of timelessness and non-temporality, are the generalized grammar or philosophy of science. In different scientific arguments, the only rational and orderly role is the systematic, general, and objective knowledge, especially the "laws" and "forms" that reside in the argument, although in different situations. There will be different symbols, words and their spatial composition to participate, but these scientific laws and forms are unique, fixed and universally accepted.

Scientism aesthetics also has two paths in literary activities: one is to make a linguistic retelling of the content of literary and artistic works, to measure the works only by the correctness of the results; the other is to focus on formalistic research, rejecting the authors and readers in literary activities. The position, using the description method, analyzes the structure and semantic relationship of the works and pursues the objective and neutral research position. Both ends will lead to the transformation of the overall spatial composition, the transition to abstract, timeless so-called laws, structures, methods, techniques, syntax, models, grammar, etc., which completely changes the space of the work. The sexual composition also completely changes the time horizon of the literary reading activities based on this spatial/positional composition.

The core of religious activities is the belief in the supernatural, relating to super-consciousness, superhuman and therefore the super-temporal, gods and the corresponding systematic ritual activities. In terms of super time, all major religions advocate the eternity of God. God has no past, no future, only eternal present. As far as hyperspace is concerned, the world and its objects are created and shaped by gods. Thus, in praise even if the image of God is shaped like an art form, that art is just a means of teaching the doctrine, and it is not an end in itself. The art created by many religions is nothing more than an expedient measure to promote the doctrine. If such doctrine is attached to art, it will be relegated to the end, and make the audio-visual pleasures, occupy the hearts of believers with a sense of time. On the other hand, religion is often enemies with the world's enjoyment of this shore and is hostile to the senses and the body. In the classic texts of the major world religions and their doctrinal statements, they are filled with the idea of eliminating desires, dissolving the body, eliminating beauty, and banned the desires. It also spreads the inhibition and elimination of desires, body, and beauty. The original temporal state, that directly cancels the desired object itself paradoxically and thus eliminates its spatial composition. The theological aesthetics is the banner of asceticism. It is the most powerful one. Firstly, it is aimed at the aesthetic subject and minimizes the desire as the flesh, especially to completely eliminate the pleasure from touch, taste, smell, etc., and only retain the pleasure from sight and hearing. Even if it is a pleasure from sight and hearing, it must be severely restricted. Secondly, it is to aim at the aesthetic objects, trying to minimize their existence in quantity, and only retain the religious art that promotes religious teachings.

The special feature of aesthetic life as an intentional activity is: As a rising and smooth time horizon, aesthetic life can only be laid by the time-oriented aesthetic subject always pointing to a specific aesthetic object. The so-called fascinating and fluent time horizon means that aesthetic life takes the pleasure of the "process" as its own responsibility, and this "process" can only be triggered and preserved by specific aesthetic objects. The so-called time-based aesthetic subject refers to the state in which the subject is occasional, changing, and improving. The aesthetic ability and aesthetic needs are not absolute or timeless like scientific knowledge and religious gods. There is a variable existence, and the rise of aesthetic life must be prosperous and flourishing. Compared with scientific activities, aesthetic life never provides general truth or universal objective knowledge. Compared with religious activities, aesthetic life also seeks and hangs in the present, this shore. It is the process of pleasure, rather than the painstaking and unreasonable dismantling of sensory pleasures like religion does. The pleasure of aesthetic life is reflected in the fact that when the attention is attached to a specific object, the object changes and the pleasure of the subject also changes gradually. In aesthetic life, literary and artistic works have the strongest sense of form as aesthetic objects.

In the above statements about the way in which aesthetic life is constituted as an intentional activity, especially when compared with scientific activities, religious activities, scientific statements, and religious statements, an aesthetic, literary theory of 'aesthetic consciousness' is naturally generated, that is, "only" when the aesthetic subject always points to a specific aesthetic object with a

perfect aesthetically triggering composition, the aesthetic life will exist as it is, and its originality will maintain the appearance. Thus, literary theory as a knowledge discourse system is likely to be laid on the groundwork of aesthetics.

III. INGREDIENTS OF AESTHETIC LIFE-

There are many factors that constitute an aesthetic life. All the factors and objective parts of the statement must be within the realm of aesthetic life and must be added to the highest level of their participation once they enter the stated vision of the subject. Aesthetic life is a sensational, time consciousness. Its perfect state of existence or realm must be smooth, and this time Consciousness can only be laid down by the specific aesthetic object or the unique positional relationship between the elements or materials of the aesthetic object, and the existence of the content of the literary and artistic works must be time-based. Such "spatiotemporal" grammar can be embodied in the following statements:

Aesthetic life is a result of the fluency of the time horizon or engagement. Aesthetic life is a long-term unconsciousness of time; its most remarkable feature is more fluency. Fluency means when the quality of an aesthetic life event is high, the process of completion is perfect, and more importantly, fluency is the simplest cardinal of aesthetic life in the presentation of time unconsciousness. That is to say, the perceived phase of each of the different materials that make up the aesthetic object is achieved at a behavioral level. The use of the domain-like "time unconsciousness" or "time horizon" can more fully reflect the original state of existence of the literary aesthetic life. A well-informed person will always be aware of the triggering, persistence, and termination of his or her actions, events or psychological activities. People always want to have a smooth, coherent and unscheduled, unbroken, paused beauty. For example, when we are immersed in listening to music, reading novels, and watching movies, we are unwilling to be interrupted.

All intentionality is visible. All intentional behavior begins with the "original impression", and then the "original impression" becomes "stagnation" and proceeds "proactively", which is the "time unconsciousness" of "domain". "Time unconsciousness" is not only aware of an isolated, self-sufficient time object, but also of the initial state of intentional behavior itself, extension, and termination. It is important to note that "stagnation" is not the past of "original impression", not even memories; and "proactive" is not the future of "original impression", but a "domain" of time consciousness with width. For example, "*I want to do with you what spring does with the cherry trees*" This line consists of 13 words. The word "Spring" is the beginning of the whole poem. In the time consciousness, it is a trigger point, that is, the original impression. Then, "does with the cherry trees" Followed by. What we feel is not the "spring" first, but then the "spring" becomes the past in time, and then we read the "does", "with", "the", "cherry", and "trees" respectively. In fact, when we read "cherry", "Spring" does not disappear. It was only at this time that "cherry" appeared to be the brightest in the field of view. "spring does with the cherry trees" may be less advanced, even bright, in "Stagnation", and there is a "proactive" from "I want" to "cherry trees". This is a complete sense of time.

When we admire Elizabeth Barrett Browning's "How Do I Love Thee", aesthetic life must be felt when we are reading it, and this time unconsciousness, must be drawn from our attention, and then the beauty will continue to be smooth and smooth and occupies our body and mind. In this aesthetic life, the appreciator always appreciates the poetry, and any component of the poem or attribute of the individual that is divided in the specific position as it is, every part, the factors are all distributed and settled in a specific, fixed, and unique position. It is precise because of this firm, tenacious position and the aesthetic subject that creates the specific, unique and euphoric sense of time, that is, the appreciation of the "beauty" itself. From the aesthetic life as a kind of time unconsciousness, the fixed position of any factor and part is the specific "phase" of time unconsciousness or time horizon. This "phase" is a material factor that exists in a work of art. All of these material factors form an intimate, heterogeneous and holistic relationship. The reason for this is that the aesthetic subject brings these materials or material factors into visual aesthetic life. The time horizon of this aesthetic life is by no means the sum of all the elements of the aesthetic object, and thus it is impossible to restore the aesthetic life to the sum of the elements of the aesthetic object. Any change in any part or factor that constitutes this space will lead to the deterioration of aesthetic life as a process of time unconsciousness. No similar looking art can create similar aesthetics ever in a given time and space. If the aesthetic subject is undergoing or has obtained an aesthetically pleasing aesthetic life of the time, then this means that the factors and materials that make up the artwork are in a specific spatial position, The materials have their own advantages, and they form a holistic relationship with each other. The fluency of aesthetic life is fundamental, and it is only under this premise that it is possible to state the relationship between the composition of the artwork or the factors that constitute the artwork. In terms of language expression, when we say that work is incomparably perfect in composition, we are actually saying that we have a smooth aesthetic feeling from this work. Conversely, when we say that we have obtained a smooth aesthetic feeling from certain work, it means that the spatial composition of this work is perfect and complete. In philosophy, we often express such, in the terms as "whole", "unity", "organism", "organic whole", "organic unity", "organic unity" "harmony" and "heterogeneity". The presentation of the content of the literary and artistic works is stated within the "spatiotemporal" grammar threshold. For the appreciation of literary and artistic works, the content or meaning of artistic works should belong to a meaningful and valuable aesthetic life or aesthetic behavior. Otherwise, the content of artistic works will become self-reliant, self-sufficient and self-fulfilling.

The "content" of literary and artistic works must be "appealing", and must be based on the "form" of literary and artistic works, that is, the "spatiality" of the collection of objects, in order to appear as it is, and belong to Aesthetic life. The biggest problem of the "content-form" is that it is impossible to let the "form" find the "location" of its dwelling in the "content", and the "content" as a detachment that can get rid of the aesthetic life, or Think of "content" as something higher than aesthetic life, to be sublimated from

aesthetic life and to exist independently. There must be a “behavior” with “value” for example when reading a literary work, it is possible to state the “content” of the literary work, and in the ones “behavior” The “content” of the “object” (literary work) is stated. This means that the dichotomy is by no means self-sufficient and self-sustaining, and there is no way to leave this valuable act. The dichotomy often means that “content” is the first, the purpose of the work or reading behavior, which leads to the neglect of “form”, and the “form” can be replaced and the “content” is unchanged and can be used more.

IV.

CONCLUSION-

Western traditional culture seems to be extremely developed at both ends (objective (scientific and cultural) and subjective (religious and aesthetic culture), and has been violently swaying between the two ends, but it is swayed by the persistence and elucidation of the area where the host and the guest are not separated. Although there is a strong opposition between science and religion, neither is in the same time--the eternal knowledge and the gods. What they try to eliminate, is the temporal state of desire and the nature of changes and variations of specific things. Since the Renaissance and the Enlightenment, the aesthetic culture of the senses has become increasingly prosperous, especially in the last 10 years of the 19th century, when scientism became popular. As a response to scientism and psychology, phenomenological philosophy came into being.

Generally speaking, Western aesthetics and literary theory mainly include four major lines: theological aesthetics, Scientological aesthetics, phenomenological aesthetics, and Marxist practical aesthetics. As theological aesthetics and Scientological aesthetics mentioned earlier, phenomenological philosophy contributes to the theory of intention, the theory of essential intuition, the phenomenology of inner time unconsciousness and the philosophy of aesthetic time. As far as the creation of time philosophy is concerned, the analysis of variable inner time unconsciousness such as original impression, detention, proactive, fallback, time perspective, etc. is crucial. The drawback is that it is too calm, it is the motivation to give meaning to the time horizon/engagement, and it does not communicate internal time consciousness with social or real time. The shortcoming is precisely the lack of time-conscious domain. The degree of literacy has led to a metaphorical and mystical representation of the spatial composition of literary and artistic works, and more in the neutral abstraction of meaning only, rather than a direct judgment of aesthetics and value. Thus, Different from the timelessness and non-spatial nature of scientific and religious activities, aesthetic life as a time horizon should be a base for the spatial composition of specific works, and for the purpose of this pleasant process.

Indian traditional culture is extremely underdeveloped at both ends of objective science and subjective religion. though its attachment and lingering cultivate the sensation and prosperity of pleasure. There are two main sources of this feeling: The first is the family's warmth in the moral field with the love of parent and child, that is, especially the "compassion". It is the strongest, lasting, most selfless, most human impulse. Natural morality is also pure beauty. As the core of India's mainstream culture, love is the core of benevolence, and the external appearance of benevolence is ritual. The second is to treat the aesthetics of art objects, daily necessities, space environment, interpersonal relationships, food and other aesthetic objects without any prejudice. Especially when the art of ritual and music, poetry, dance, and literature is completely integrated into the ritual and music system, its sense of form is strengthened, and the timing of its growth and retention becomes more and more agile.

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